



A
282
J61

THE
CANTICLES ARRANGED FOR CHANTING,
WITH A PREFACE,
BY JOHN, BISHOP OF FREDERICTON.

"They sang together by course, giving thanks unto the Lord."—Ezra, iii. 11.

"Whoso offereth praise, glorifieth me."—Ps. l. 23.

"Prayer shall be made ever unto Him, and daily shall He be praised."—Ps. lxxii. 15.

NEW BRUNSWICK: J. SIMPSON, PRINTER TO THE QUEEN'S MOST EXCELLENT MAJESTY: 1851.

22 A
22
13 5

THE

CAPTAINS ARRANGED FOR CHARTING

WITH A PRINCE

OF THE HOUSE OF BURGUNDY

THE PRINCE OF BURGUNDY

THE PRINCE OF BURGUNDY

THE PRINCE OF BURGUNDY

THE PRINCE OF BURGUNDY

THE PRINCE OF BURGUNDY

h
C
H
m
m
th

an
in
m
se
th
di
w
h

se
do
n
th
w
te
B
e
m

V
th

PREFACE.

It is superfluous to attempt the defence of Chanting. That which has Holy Scripture for its foundation—the practice of the Christian Church for its warrant—and holy men, such as our own Richard Hooker, for its defenders—can need neither praise nor support from me. But for the benefit of those who love to do God's work in the manner recommended by the Church, (objectors I leave to themselves,) the following rules are given.

St. Augustine records how deeply he was moved by the solemn and united chanting of the congregation in the Church of Milan, in which, as it appears, the whole body of people—thousands of men, women and children—joined at once. The only thing that seems to resemble this is the Psalm-singing, by the assembled thousands of children, on special occasions, in St. Paul's Cathedral, London; which, however, must be inferior to it, because the whole congregation do not join with the children. Our Church would have us chant, if possible, like the Church at Milan, of old.

The propriety of chanting will be seen if we consider—1st. That it seems to be suited to the peculiar structure of our great manual of devotion—the Psalms. It is well known to all who understand the nature of Hebrew poetry, that it does not consist of metre or rhyme, but that its force lies in *parallelism*, expressing with a brevity and strength, which all metrical versions fail to render accurately, the sublime sentences of inspiration. This *parallelism* (as has been ably shewn by Bishop Lowth) is of several kinds. When the clauses of the sentence express the same idea, with a slight increase of intensity in the latter member of the sentence, it is called *Synonymous*, as—

To bind their kings in chains :

And their nobles with links of iron.—Ps. cxlix.

When the clauses of the sentence are in opposition it is called *Antithetic*, as—

Such as are blessed of God shall possess the land :

And they that are cursed of him, shall be rooted out.—Ps. xxxvii.

And when the members of the sentence rise by steps, each one going beyond the other, it is called *Gradational*, as in Psalm i. verse 1—

Blessed is the man that hath not *walked* in the counsel
of the ungodly,

Nor *stood* in the way of sinners,

And hath not *sat* in the seat of the scornful :

every member of the sentence augmenting and amplifying the original idea. These are the chief kinds of parallelism ; and it is obvious, that the sententious force of the original is never so ill expressed as when it is spun out into a wordy metrical paraphrase, and that the simple construction, antithetic form, and measured decisive tones of the simplest kind of chants, are most in harmony with the spirit of the divine original.

2. There is also something peculiarly melodious, plaintive, and sympathetic in a chant, sung by a multitude, and not drawled out by a few performers, to the exclusion of the mass of worshippers.

3. Our own Church has always retained this good custom from the time of the Reformation : the first Chant Book, properly Anglican, having been published by Marbeck, who narrowly escaped being burnt at the stake for his Protestantism, and having been sanctioned by Archbishop Cranmer.

The opponents of the Church in the days of Cromwell were as averse to chanting as they were to the liturgy ; and Bishop Hall, in his "Hard Measure," records, with many lamentations, the violence with which they cast out all these antichristian abominations, as they were then termed.

Chanting may be called the tuneful pronunciation of the songs of the Holy Psalmist. It is not bare reading ; because the Psalms are not meant to be read as the Lessons are read, by the Minister alone ; but as holy songs, they should be sung by the Minister and people *in course, together*, one answering the other ; or, if it be deemed more edifying, all together. Neither is chanting Psalm-singing, the singing

of Psalms or Hymns, in metre, implying what all metre requires, a separate note for each separate syllable, and the same sung over again unvaried to each verse; whereas chanting varies according to the length of the verse, and *the sound should always yield to the sense of the passage*. It is often urged as an objection against chanting, that it is so difficult, that only persons skilled in music can perform it. This is a very sound and valid objection. But against what? Not against chanting, but against the usual manner of chanting. When the leading notes of the chant are so high that the mass of the congregation cannot reach them, or the music so learned that the "simple folk" cannot understand it, or when it is drawled along at such a length that one loses one's breath in following it, or gabbled so fast that no one can understand a word of it, or where the organist plays so loud and learnedly that men stand in doubt which is the chant and which the accompaniment; I do not wonder that those who wish to be edified object to chanting—so do I, to such chanting. But let the chant be simple and easy, the reciting note not too high, the melody grave but easily caught, and often sung, the words neither drawled nor gabbled, but uttered freely, distinctly, and cheerfully, with a measured, march-like cadence, such as befits the words to be sung; and let the people all join with one accord, and no part of public worship is more edifying. Every one who can read, and who can discern the difference between one note and another, can chant, if he chooses to take the trouble to learn. And which is the more Scriptural, congregational, edifying method, where the people stand listlessly before the clergyman, as if they had nothing to do, and as if the Minister were one who discharged all their duty for them, or when with glad heart and cheerful voice they all sound out together the praises of the Lord, the Minister only leading the way? There are, I am afraid, some whole congregations so dreadfully ill-educated that not one of them can sing a note of any kind. Where this is the case, probably many such persons cannot even read; but surely we are not to seek instruction from those who have had no education whatever. I would not be understood to affirm that the Psalms may never be read. Far from it. But I maintain, that the true force and spirit of the Psalms, and the cheerfulness of our service, are best attained by their being sung. But if any cannot sing, or prefer to read, let them have their choice.

I have already said (and it cannot be repeated too often) that in chanting the sound must give way to the sense. In ordinary singing, the musical notes are divided into bars, which contain a certain number of notes, two, three, four or more in one bar, neither more nor less, or notes equal to that amount, and the same repeated to the end of what is to be sung, except where the time changes. So in Psalm-singing, the metre being the same in every verse, the same or similar syllables are sung to similar notes, in measured and equal time. Hence, if we begin with a long-metre, or short-metre tune, we must go on to the end as we began. But in the Psalms, every verse varies in length; consequently a strict observance of *time* is not only useless, but injurious: for the duration of sound must be regulated by the sense, not by the music. In chanting we dispense with *time* altogether. The process is much simpler, and more within the reach of unpractised ears.

A chant may be first divided into two parts, as every verse is divided by a colon in our Prayer Books:—

"We praise Thee, O God: we acknowledge Thee to be the Lord." Each of these two parts consists of a beginning, a middle, and an end; in other words, is divided into three parts:—there is first, the prevailing or reciting note, which usually begins the chant, then come the intermediate notes, and then the final note, before the colon; after the colon the prevailing or reciting note is repeated, the intermediate notes follow, and then the final. Thus in the instance just cited, the words "We praise Thee" properly belong to the reciting note; the syllable "O" to the intermediate, (the reciting note is repeated at the word "Thee" in most of the ordinary chants); and the word "God" to the final note. In the second part of the chant the words "we acknowledge" belong to the reciting or leading note; "Thee to be the" to the intermediate notes; and "Lord" to the final note. The general time will be fast enough if it be somewhat slower than the slowest ordinary reciting, though even then it may appear to be faster. But to lengthen out each word into semibreves, or double that time, is at once wearisome and ridiculous.

Here is the difference between sacred and secular music. In that kind of secular music which is fashionable now a-days, the words are of no consequence whatever, it is the ear only which it is intended to please. Who ever dreams of listening to the words which are sung? The syllables, do, re, mi, fa, would answer the same purpose, for as

soon as ever the performer begins, every body (in polite society) talks as loud as he can, and while there is not much chance of hearing the music, there is none at all of attending to the words. But in truth the words are very often so ill chosen, and so full of absurd flattery and affected sentiment, that no one believes them, and therefore no one listens to them. Far otherwise is it with the blessed and holy songs of Zion; they are the words of God Almighty, and are all true, and deep, and perfect; in them we find the noblest poetry, the most manly sentiments, the truest wisdom, the deepest tenderness, and the most musical expression; they flow on as the course of a river, and we lose ourselves in them as in the unfathomable sea. All we want is music noble enough to suit them, and hearts that beat in tune to the words we utter—hearts that love to do “angel’s work,” and think it no weariness, no shame, no dishonor to magnify the Lord day by day, and rejoice in the hallelujahs of Heaven.

Chants may be divided into three classes, *bad, good, and best*. The bad are those florid double chants, to which there are several insuperable objections. 1. They are uncongregational. No one ever yet heard, and no one ever will hear a mass of people singing a rapid double chant. The music does not fit the words, nor the voices. Double chants will always be sung by the few, to the exclusion of the many; whereas we want the multitude to sing, not two or three priests, or half a dozen women. God’s praises belong to all, and are not the exclusive property of any. 2. They are none of them of any antiquity, nor composed by the best masters, nor in the purest times. No double chant dates before 1700, when our style of Church music (according to Dr. Crotch) was fast going to decay. If we are to have music at all, let it be good music. If we sing imperfectly, it is better to sing good music badly than bad music badly. In the former case our voices may improve, in the latter our taste becomes corrupted.

The second class of chants contains many good, but some very inferior chants. Some were composed by our finest English masters—men of thorough education, refinement, and genius. They will be found in the 60 chants published by the Society for Promoting Church-Music, a copy of which will be supplied to every clergyman who takes an interest in the subject. Another little collection of 64 chants of the same character is also published by Mr. Olivier, 59, Pall Mall, London.

The best of all chants, however, are the *Church Tunes*, because they

are suited to the greatest number of voices, and therefore most fitted for the multitude. These have been published in a harmonized and modern form, by Mr. Novello, Dean Street, Soho, London, to whom we are indebted for the cheap publication of so much excellent music, and in a purer and more correct way by Rev. T. Hellmore, Mr. Novello being also the publisher. It would be useless to pretend to be ignorant that many persons object to the Gregorian tones. It ought to be known, then, that this mode of chanting was not invented by Bishop Gregory, nor is it known who was the inventor. Dr. Burney, in his elaborate history of Music, thinks that they came to us from the Greeks, (and certainly that seems very probable,) but be this as it may, it is certain they were in use two centuries before Bishop Gregory’s time, in the Church of Milan, and Bishop Gregory being a musician, added to their number. But this mode of chanting was the only mode known to Archbishop Cranmer, and our Reformers, and it continued in constant use till the 18th century. So that besides the ridiculous absurdity of Popery being wrapped up in the notes E. G. B. D. or in any others, it is evident that the only Book of Music ever sanctioned by Archbishop Cranmer, (Marbeck’s Service Book) contains the system in full force. It may however be fairly admitted that the extreme simplicity of these chants makes them sound poor and meagre, if only sung by a few voices, and that they are intended for a multitude. So that in many cases, with our miserable education, they cannot be sung with any effect. But the first tone, (commonly known as Tallis’s chant,) and the 3rd, 5th, and 6th, are certainly unobjectionable, and may please even the most modern taste.

I now proceed to the division of the words, which is very important, in order to chant correctly and reverently.

The chief difficulty in chanting arises from the inequality of the syllables which are to be sung. Were all the Psalms and Canticles composed of such words as “and speak good of His Name,” there would be no difficulty whatever. But a variety of difficulties occur, which I will now mention, and endeavour, as far as I am able, to remove. The first question is, how far the leading or reciting note should go; then, to how many syllables the intermediate notes should be sung, and whether the final note should include only one syllable or more. The “Venite,” which I take in illustration, because it is so often sung, presents, probably, as many difficulties as any of the Psalms.

There is, then, no difficulty in chanting such passages as—

O come let us worship	and fall down:
In his hands are all the corners	of the earth:
Unto whom I swear	in my wrath:
proved me	and saw my works.

Here in the former half of the chant the ear naturally carries the leading note to the end of the words "*worship*," "*corners*," and "*swear*," and in the latter half of the chant, to the word "*me*." Probably most choirs, who chant at all, sing such words much in the same way. But the question is, what is to be done when a word of two syllables, (as "*unto*") comes just in the way of the reciting note, or a word of three syllables, as "*temptation*," or still worse, a word of four syllables, as "*generation*," or even five syllables, as "*imagination*," or where words of two, three, and four syllables conclude a verse, as "*blessed*," "*salvation*," "*wilderness*," "*prosperity*." Sometimes also words of three syllables occur inconveniently in the intermediate notes, as "*marvellous*," "*redeemed*," "*visited*," "*infinite*;" words also which may be pronounced as one syllable or two are awkward, such as "*power*," "*heavens*," "*iron*," and occasionally only two short syllables compose the half of the chant, as "*O Christ*," "*praise Thee*." The length of the verses is also inconvenient.

Now it must be observed at the outset, that these difficulties, whatever be their amount, are greatly increased by two faults which may easily be remedied. The first is, *the having no regular system to work upon*, so that the chances are, that in various Churches the words are sung differently; and the second is, *the forgetting, that chanting is not metrical singing, but melodious reading*. If we know how to read correctly and steadily, and to read all together, we shall have mastered one of the difficulties of chanting; and the best preliminary exercise for a choir would be, to make them read slowly and distinctly every syllable of the Psalm to be sung, marking the pauses; and then let them read it musically. Bad reading is the parent of bad chanting. "Even in things without life giving sound, whether pipe or harp, unless there be a distinction in the sounds, how shall it be known what is piped or harped?"* Secondly, we ought to have a systema-

tic way of proceeding, and not leave it all to chance. Exceptions there will be always to general rules, and difficulties in every system, which can only be overcome by perseverance, judgment, and taste; still no one doubts the utility of a grammar, because no grammar rules are sufficient to remove difficulties of construction. Even so it is in chanting. I know of no system so easy and so generally useful as that on which I have proceeded, in the arrangement of the Canticles, viz. *where all or most of the words are of one syllable*, let three syllables come after the reciting note to the colon at the end of the first half of the chant, and five after the reciting note, at the latter half of the chant. This is the first general rule, which simplifies the matter at the beginning. But it will be said, we have a number of verses, where the words are of more than one syllable. 2. Let the reciting note always (*where it is possible*) be brought to the *end of a word*, and not made to pause at the first syllable of another word, otherwise it spoils the sense and produces *bad reading*. Who would read thus—

O come let us sing un-
In his hand are all the cor-
If ye will hear his voice har-

When thou hadst overcome the sharp-

and others which are positively irreverent and ludicrous. If no good reader would so read, let no chanter do the like. This difficulty then will be surmounted by carrying on the words of two syllables, as "*unto*," "*corners*," "*harden*," "*sharpness*," to the next note, and then singing them as *two short syllables on one note*, just as one would read them. Occasionally it is almost impossible to prevent a pause in the middle of a word of four or more syllables, as "*generation*," "*imagination*." We must then get through the difficulty as smoothly as we can, taking care to let the reciting note end at the syllable where the ear and eye suggest the most natural division. Wherever then, two syllables are found in the accompanying scheme to be included within one space, the meaning is, either that they are to be sung as two short syllables, as "*worship*," "*unto*," or as one short and one long, as "*depart*," "*redeem*," "*remis*," "*domin*," "*sincer*," just, in fact, as one would pronounce them. I prefer, however, to sing the syllables of all words at the close of a chant to

* 1 Cor. xiv. 7.

separate notes, as it preserves uniformity, and prevents constant changing of accents and time; and nothing is more offensive to the ear, than hurrying over with great rapidity two or three syllables at the end of a verse, with a sudden full stop. Where only two words of one syllable, as "*Praise thee*," occur in the last half of a chant, there must necessarily be a run of five notes on the first word. It is awkward, but I know of no way of avoiding it, but by an alteration of the chant. Where words which may be pronounced as one or two syllables occur, as "*Heavens*," "*power*," they should generally be pronounced as one syllable, especially at the end of a verse.

The following additional rules may also be of some service:—

- 1st., and above all, let the sense regulate the sound:
- 2nd. Do not make a sudden pause at the end of the reciting note, but merely take breath.
- 3rd. Avoid false accents where it is possible, as lengthening short words, such as "*the*," "*it*," &c., and laying a stress on the first syllables of words, as "*salvation*," "*worship*," "*ungodly*," "*counsel*," &c.
- 4th. Choose easy single chants, in which the reciting note is not too high, and sing them often, and let all who are disposed to assist, and can sing by note, have copies of them.
- 5th. Let the chanting be cheerful, not like the prolonged notes of secular music, for mere effect.

6th. Let the organist forget the power of his instrument, and the display of his skill and activity, and think only of sustaining the choir, and leading the praises of Almighty God. Where the voices are well trained and of good quality, and have confidence in themselves, the organ may even occasionally cease, and be heard again where fulness of tone and cheerfulness are required, or where the voices want sustaining. In this way the plaintive and joyful parts of the Psalms would find a suitable musical expression.

A few words may be added on the Psalmody of the Church. Alas! what can be more deplorable than our present mode of singing Psalms? When we remember that when Psalm-singing was first introduced, whole congregations (sometimes of five thousand people) joined in the ancient simple melodies of our Protestant forefathers; when we recollect that our first masters of music disdained not to compose such

glorious strains, and that the English Church possesses a full share of them, what a dismal sight it is to see congregation after congregation with folded arms, yawning over the Psalms, which a few performers sing to music, altered, as it is, *generally for the worse*, in the Boston books, (as indeed the Te Deum has been altered,) *for the worse*.

Purcell and Croft and Nares and Hayes would scarcely recognize their offspring, and certainly would not acknowledge them, and would be very sorry to find their tunes in the company they are, placed side by side with the most wretched trash. There is one part of this business more deplorable than the rest, that those who can sing, and sing well in the congregation, never sing at all, whereas the efforts of the choir should be seconded, especially by good leading voices, and the effect of a whole congregation singing is indescribably affecting and delightful. Even bad voices then sound well, when heard in the general sound. Every one must feel the truth of this remark who heard the clergy all chant with the choir at my last Visitation, yet the clergy were but fifty in number: how much more thrilling the effect had the singers been a thousand, and there is no reason why five hundred or a thousand voices might not chant and sing together.

The simple direction for Psalm-singing is, choose good sterling tunes, and sing them often, *reasonably* fast, and without more than one symphony, (if there be an organ) and that short, and endeavour to get all who can to join. I have sent to the Clergy a copy of 55 Psalm Tunes published by Ollivier, 59, Pall Mall, London, and any number can be procured for 6d. sterling each.

I trust this attempt to improve our performance of Divine Worship will be received in the spirit in which it is offered, and the freedom of the advice will be pardoned.

Let me not be misunderstood on one point. It may be thought by some, that these are all matters of form, and that as the heart is every thing, it matters not how we sing, or whether we sing at all.

Undoubtedly "the heart is every thing," if by that expression be meant, that the entire man, body, and soul, and spirit, will, understanding, and affections, are to be given to God; but we are told by the Psalmist to "give praise with the best member that we have," that is the tongue; and I suppose we are not to give praise with the *best member in the worst manner*. The question then is, what is the best, the most reverent, thankful, acceptable manner of worship. Surely that which unites the greatest number of worshippers, and leads them

to forget themselves in the blessed work of worshipping God, is the best manner; and that which unites the fewest, and makes them think only of their own praises, is the worst. But how idle is it to talk of "spirit," when we engage in no part of the work.

"Glorify God with your body and with your spirit." Let neither be neglected, the melody of the voice, nor the melody of the heart. And may God enable us to sing as the evangelist heard them sing above, in number, measure, and order:—"After this I beheld, and lo a great multitude, of all nations, and kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms were in their hands; *and they cried with a loud voice, saying, Salvation to our God which sitteth on the throne, and to the Lamb.*" And "O that it may be so on earth." Amen.

Frederickton, February 12th, 1851.

The following Chants can be recommended as particularly easy and melodious:—Gregorian tones, 1, 5, 6; and of the Parish Choir Chants—Turner (1st day,) Aldrich (2nd day,) J. Weldon (minor,) Turner (6th day,) Bellamy, Nares, H. Purcell (minor,) T. Purcell (8th day,) Croft (minor,) Alcock, Blow (minor,) H. Purcell (12th day,) Purcell (16th day,) Gibbons, Farrant (20th day,) Farrant (26th day,) Dupuis (which is nearly the same with the 7th tone,) Jones; also the Grand Chant, major and minor, which is very suitable for the Te Deum.

The following Psalm Tunes cannot be sung too often:—Common metre—Abridge, St. Ann's, Bedford, St. David's, Irish, St. James, London New, St. Magnus or Nottingham, Martyrdom, Nayland, York, Liverpool, Manchester. Long metre—Morning and Evening Hymn, Old Hundredth, Angels, Carey or Surrey, Rockingham, Wareham, Winchester New. Short metre—Mount Ephraim, St. Bride's. Peculiar metre, as Psalm 149—Hanover; as Psalm 63—Old 113. For solemn occasions—Burford, St. Mary's, Windsor.

Morning Prayer.

VENITE.

O come let us sing.....	unto	the	Lord :	{ let us heartily rejoice in } the strength	of	our	sal-	va-	tion.
Let us come before His presence } with.....	thanks-	giv-	ing :	and shew ourselves	glad	in	Him	with	Psalms.
For the Lord.....	is a	great	God :	and a great	King	a-	bove	all	gods.
In His hand are all the corners....	of	the	earth :	and the strength of the.....	hills	is	His	al-	so.
The sea is His, and	He	made	it :	and His hands	prepa-	red	the	dry	land.
O come, let us worship	and	fall	down :	and kneel before.....	the	Lord	our	ma-	ker.
For he is the.....	Lord	our	God :	{ and we are the people of } His pasture	and the	sheep	of	His	hand.
To day if ye will hear his voice } harden	not	your	hearts :	{ as in the provocation, and } as in the day of temptation }	in	the	wil-	der-	ness.
When your fathers	tempt-	ed	me :	proved	me	and	saw	my	works.
Forty years long was I grieved } with this gene-.....	ration	and	said :	{ it is a people that do err } in their hearts, for they }	have	not	known	my	ways.
Unto whom I swear.....	in	my	wrath :	that they should not.....	enter	in-	to	my	rest.
Glory be to the Father,—and	to	the	Son :	and	to	the	Ho-	ly	Ghost.
As it was in the beginning, is } now, and	ever	shall	be :	world.....	with-	out	end.	A-	men.

FOR EASTER DAY.

Christ our passover is sacri.....	ficed	for	us :	therefore	let	us	keep	the	feast.
Not with the old leaven, nor with } the leaven of malice and	wick-	ed-	ness :	{ but with the unleavened } bread of	sincer-	i-	ty	and	truth.
Christ being raised from the dead..	dieth	no	more :	death hath no more	domin-	ion	o-	ver	Him.
For in that He died, He died.....	unto	sin	once :	but in that He liveth, He ...	liv-	eth	un-	to	God.
Likewise reckon ye also your- } selves to be dead indeed.....	un-	to	sin :	but alive unto God through	Je-	sus	Christ	our	Lord.
Christ is risen.....	from	the	dead :	and become the first.....	fruits	of	them	that	slept.
For since by	man	came	death :	by man came also the Resur-	rec-	tion	of	the	dead.
For as in	Adam	all	die :	even so in Christ shall	all	be	made	a-	live.
Glory be to the Father, and.....	to	the	Son :	and	to	the	Ho-	ly	Ghost.
As it was in the beginning, is } now, and	ever	shall	be :	world.....	with-	out	end.	A-	men.

TE DEUM.

We praise	Thee	O	God :	we acknowledge.....	Thee	to	be	the	Lord.
All the earth doth	wor-	ship	Thee :	the	Fa-	ther	ever-	last-	ing.
To thee all angels	cry	a-	loud :	the heav'ns, and	all	the	pow'rs	there-	in.
To thee Cherubin and	Ser-	a-	phin :	con-	tin-	ual-	ly	do	cry.
Holy	Holy	Ho-	ly :	Lord	God	of	sa-	ba-	oth.
Heaven and earth are full of the	Ma-	jes-	ty :	of	—	—	thy	Glo-	ry.
The glorious company of the	A-	pos-	tles :	praise	—	—	—	—	Thee.
The goodly fellowship of	the	Proph-	ets :	praise	—	—	—	—	Thee.
The noble army	of	Mar-	tyrs :	praise	—	—	—	—	Thee.
The holy Church throughout	all	the	world :	doth	—	ac-	know-	ledge	Thee.
The	—	Fa-	ther :	of an	infi-	nite	Ma-	jes-	ty.
Thine honor	a-	ble	true :	and	—	—	on-	ly	Son.
Also the	Ho-	ly	Ghost :	he	—	—	Com-	for-	ter.
Thou art the King	of	Glo-	ry :	O	—	—	—	—	Christ.
Thou art the ever	last-	ing	Son :	of	—	—	the	Fa-	ther.
When thou tookest upon thee to	deliv-	er	man :	thou didst not	abhor	the	Vir-	gin's	womb.
When thou hadst overcome the	sharpness	of	death :	thou didst open the kingdom } of heaven	to	all	be-	liev-	ers.
Thou sittest at the right	hand	of	God :	in the	Glory	of	the	Fa-	ther.
We believe that	Thou	shalt	come :	to	—	—	be	our	Judge.
We therefore pray thee, help	thy	ser-	vants :	whom thou hast redeemed	with	thy	pre-	cious	blood.
Make them to be numbered	with	thy	Saints :	in	Glory	e-	last-	ing.	
O Lord, save	thy	ge-	ple :	and	bless	thine	her-	i-	tage.
Gov-	—	ern	them :	and lift	them	up	for	e-	ver.
Day	by	day	we :	we	mag-	ni-	fy	—	Thee.
And we	worship	thy	Name :	ever	world	with-	out	—	end.
Vouch	safe	O	Lord :	to keep us	this	day	with-	out	sin.
O Lord have mercy	up-	on	us :	have	mer-	cy	up-	on	us.
O Lord let thy mercy lighten	up-	on	us :	as	our	trust	is	in	Thee.
O Lord in thee have	I	trust-	ed :	let me	never	be	con-	found-	ed.

GTOLTGG

TGG

TGG

TGG

TGG

NUNC DIMITTIS.

Lord now lettest thou thy servant -	depart	in	peace :	ac-	cord-	ing	to	thy	word.
For mine -----	eyes	have	seen :	* have	seen	thy	sal-	va-	tion.
Which thou hast -----	pre-	pa-	red :	before the	face	of	all	peo-	ple.
To be a light to lighten -----	the	Gen-	tiles :	and to be the glory of thy	peo-	ple	Is-	ra-	el.
<i>Glory to the Father, and, &c.</i>									

* The repetition of the words is generally preferred to a long run on the syllable "thy."

DEUS MISEREATUR.

God be merciful unto us, -----	and	bles	us :	and shew us the light of His ?	merci-	ful	un-	to	us.
That thy way may be known -----	up-	on	earth :	countenance, and be --	a-	mong	all	na-	tions.
Let the people praise -----	Thee	O	God :	thy saving health -----	the	peo-	ple	praise	Thee.
O let the nations rejoice -----	and	be	glad :	yea, let all -----	na-	tions	up-	on	earth.
Let the people praise -----	Thee	O	God :	for thou shalt judge the folk }	the	peo-	ple	praise	Thee.
Then shall the earth bring forth -----	her	in-	crease :	righteously, & govern the }	give	us	His	bles-	ing.
God -----	shall	bles	us :	& God, even our own God shall	of the	world	shall	fear	Him.
<i>Glory be to the Father, and, &c.</i>									

